

Six Months Aint No Sentence
2015
Jim Leftwich

Book 140

|||||

11.12.2015



Modigliani napkin poem



NOV 10 2015



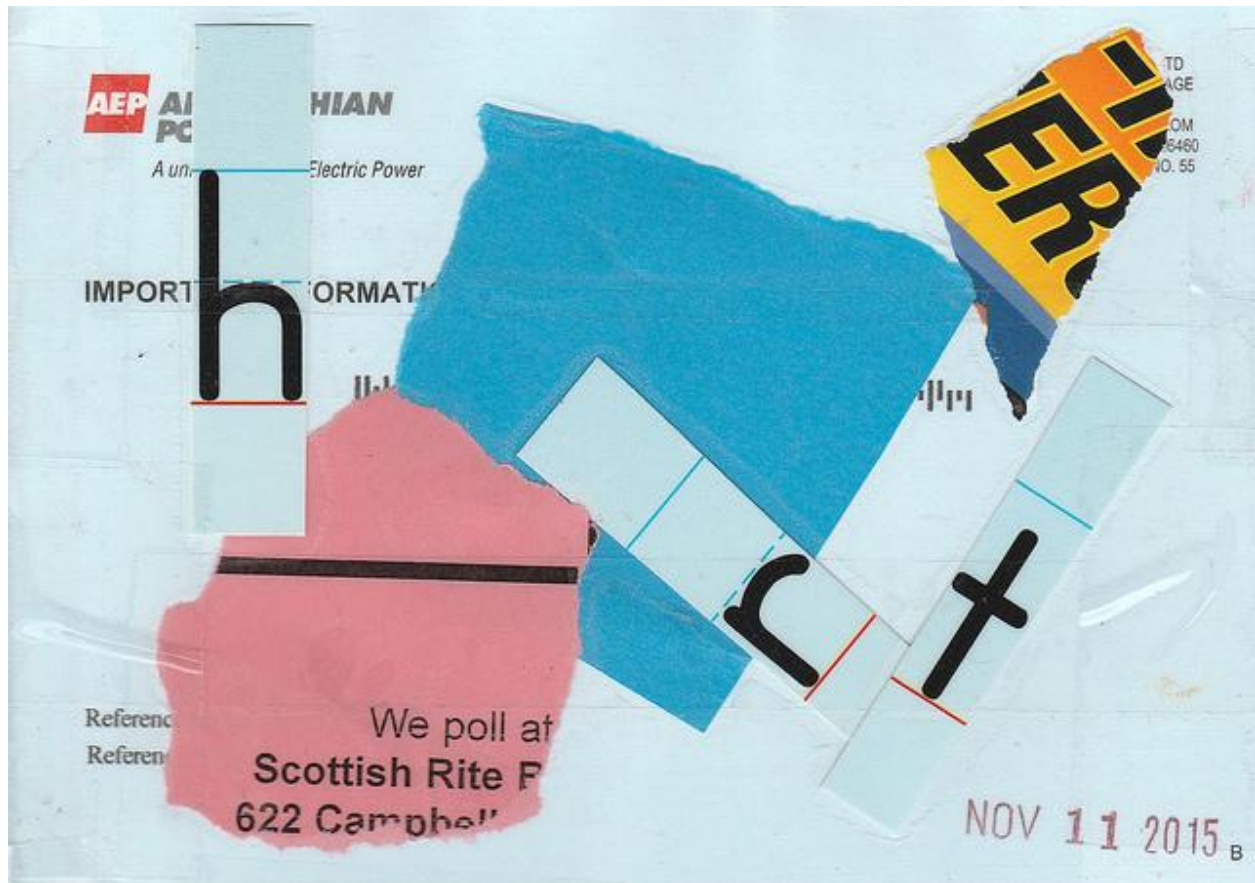
NOV 12 2015



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NOV 10 2015



11.13.2015

from Benjamin Peret

if snowdrops are
electric ruins
doors undone
broad, sour,
and confused

arbitrary syllabic hair
is only a wound

we are met with
your mustache surf
leaves void on the
desk like benches

| | | | | | | | | | | | | | | | | | | | | |

in texts word time
entire known
unspeakable are

then like a circle
into a dawn the
lights occur within

pyramid-sharp dimension
where limbs and poems
sequence no linear characters

no roving one was anti
found as an echo
in deep play

| | | | | | | | | | | | | | | | | | | | | | | | | | | |

syllabic: (1) a letter
by telephone will
continue

is filled is level
will be
the language of
closely strengthening

remains at changing

eokzug10block cue
you are about to lose your ears
pail of singing cheese
guzkoel0fish glue

quantic future approabh
vampire toothbrush
topics iodine
theological indiscipline
x ;l34-0e;l;ldldland new
theme of papyrus parachutes
is Clothespin
cultic crux self-spiritual witches
poetic is not found
nor signifie
buzzworms mix was toothpick

11.14.2015

THE THOMAS L. TAYLOR PAPERS:
GUIDE AND INVENTORY
SPEC.CMS.97

Box 9

Folder 62

Correspondence Received and Printed Matter, 1996.

Correspondence from John M. Bennett (several letters, including poems, visual poems, and printed matter); Jack Foley; Jim Leftwich; Joe Napore; Vincent Ferrini, including a poem; Chris [Daniels]; Mark DuCharme, including his "4 Sections from Infringement"; and others. Draft of an article on Sheila E. Murphy by TLT; 4 copies of "Retivo", a broadside by TLT (Juxta Press, 1996); printout of Juxta/Electronic 13, 1996; Smelt Money no. 8; Situation no. 12; copy no. 16 of The Sudden Fart of Billy Childish, Pneumatic Press, 1996 and a printout of a letter from TLT to Johnny Brewton, the publisher; bills and receipts; and other material.

Folder 63

Correspondence Received and Printed Matter, 1996.

Correspondence from Jim Leftwich (e-mail printout from "JUXTA43781..."); John M. Bennett (several letters including pc poems and pc's of collaborations between JMB and Sheila E. Murphy); John Crouse; Jessica Freeman, including poems and drawings; Malok; Vincent Ferrini, including pc of one of TLT's replies; Gregory Vincent Saint Thomasino, including 2 prose poems; and others. 1-sheet orig. holog. ms by TLT, "Day of Memory", 5/26/96; 1-sheet computer printout dated May 24, recounting TLT's leaving his job at Portland State University's Geology Dept.; Compound Eye no. 8; "Eddy Variations" by Ficus strangulensis, modified from John M. Bennett's Eddy; a mailing list; and other material.

Folder 64

Correspondence Received and TLT MSS, 1996.

MSS: "Auto Dog Raphy: three from the late sixties", several pages computer printout; "Tract", 3 sheets computer printout, dated Aug. 1994; 5 sheets computer printout, with holog. editing, dated 1993, "Renob Jones", and "This Would Here".

Correspondence from Joe Napora, Clemente Padin, Sheila E. Murphy, Johnny Brewton, Harry Burrus, Vincent Ferrini, Jessica Freeman ("Jessie"), Jim Leftwich, Buck Downs, Harry Polkinhorn, Gregory Vincent Saint Thomasino, Malok, and others. Includes receipts, financial statements, and other material.

Box 10

Folder 66

Correspondence Received and Printed Matter, 1996.

Includes correspondence from Jim Leftwich (several letters), Vincent Ferrini, Larry [Tomoyasu], Diane Bertrand, Sheila E. Murphy, John M. Bennett, John Lowther, Buck Downs, Fowler, Jessica Freeman, and others.

Includes a poem [by TLT?], "Slims Link Laker Ducts", dated 1996; offprint copies of the autobiographies of Jim Leftwich and Vincent Ferrini from the Contemporary authors autobiography series; computer printout 10-sheet article/text by TLT dated 1996, "On the Nonmatic"; 1-sheet 1996 text by TLT, "Meticulo"; 2-sheet article by TLT, "Poems in Space", a review of monoprints by Marie Wagner, and a copy of newspaper page in which it appeared; and other material.

Folder 67

Correspondence Received and Printed Matter, 1996.

Includes correspondence from Dan Bouchard, Jim Leftwich (several letters), Vincent Ferrini, Gregory Vincent Saint Thomasino, Susan Smith Nash, Sheila E. Murphy ("She"), and others.

Includes poem by TLT, "Slims Link Laker's Ducts"; holog. notes and texts by TLT, some of a medical nature, including one titled "Thorazine"; poem by TLT, 4 sheets, 1996, "Freedom under Discipline"; 2 essays probably by Jim Leftwich [definitely by Jim Leftwich], "Ponsinganot, Notes for Ken Harris", and "An Absence Personified"; group of poems by TLT, including "His Dildo Fled"; contact sheet of b/w photo prints, including several of TLT; a copy of Taproot Reviews, no. 9-10,

1996; and other material.

Folder 68

Correspondence Received and Printed Matter, 1996.

Includes correspondence from Jessica Freeman (several letters), John Taylor, Jim Leftwich, Harry Burrus ("H"), Steve Fried, Andy Levy (with poems), Vincent Ferrini, and others.

Includes broadside of poems by G. Sutton Breiding; printout of emailed texts for The Vision Project; poems and other texts by TLT; chapbook by Sheila E. Murphy, Since We Last Met; b/w 5X7 photo prints; documents and correspondence pertaining to TLT's employment at Portland State University; and other material.

Box 24

Folder 158

Poems and Correspondence Received, 1995-1996.

Poems, correspondence, and email from John M. Bennett (including Bennett's interesting statement on cultural consciousness of the writer), Nico Vassilakis, John Fowler, Susan Smith Nash, Guy R. Beining, Jessica Freeman, Jim Leftwich, Jake Berry (Ninth Lab), Gregory Vincent Saint Thomasino, and others. In folder with "Vision-V GER" on index tab.

Folder 159

Photos with Asemic Calligraphy.

Group of 24 screened pc photos pasted to 8 ½ X 11 sheets, then sprayed lightly with black paint and written over and around with asemic calligraphy. "Exercise3 1-24" written on folder's index tab.

Box 37 (1995)

Folder 242

Correspondence Received, 1995.

Includes an address list, and correspondence and/or email from James Haining, Jim Leftwich, John Lawrence, Dan Raphael ["Dan R. Dlugonski"], Vincent Ferrini, John M. Bennett, Charles Bernstein, UB Poetics Discussion Group, Jessica Freeman, Eve Woodward, Jake Berry [Ninth Lab and Bugs D], Susan Smith Nash, Nick Vassilakis, Spencer Selby, Sheila E. Murphy, Peter Ganick, Steve Luttrell, Crag Hill, Scott [Thurston], John Fowler, and others. Includes poems by TLT, ms pages by TLT, photos, a letter from TLT to Jessica Freeman, and other material.

Box 38

Folder 255

Poems and Correspondence, 1995.

Includes texts or poems by TLT ("Daily Logs", "Narsdg.sah", and others); a 3-pg. vita of TLT, and copies of a letter seeking a teaching position; a long poem by J. Lehmus, "Glacier Garden"; printouts of several emails to TLT from Jim Leftwich discussing writing and related matters; and other material. In a folder with "stuff 95" written on tab.

Box 48

Folder 315

Email and Other Correspondence, 1995-1996.

Includes printout of Diction, ed. by TLT, "Tract", a poem by TLT, 1994; Excreta, an electronic chapbook by Harry Polkinhorn; email from Jim Leftwich including discussions of work by John M. Bennett, John Noto, Jake Berry, Jeffrey Little, John High, and others, and poetics in general; and other material.

Folder 316

Correspondence and Email Received, 1995.

Includes correspondence or email from Jim Leftwich, Susan Smith Nash (includes literary texts), Sheila E. Murphy (group of poems), Steve [Ellis?], Vincent Ferrini, Eve Woodward, Jake Berry ("NinthLab"), Gregory Vincent Saint Thomasino, Malok, and others. Includes several printouts of poems and texts by TLT, and 3 orig. mandala drawings by TLT.

Folder 318

Jim Leftwich Email, 1995.

Printouts of email from Jim Leftwich to TLT Oct.-Dec. 1995.

Emails discuss poetry, poets, publication, LANGUAGE poetry, and other matters. Includes an orig. TLT mandala drawing on cardboard.

Box 49 (Diction, Anabasis Electronic, 1995 - 1996)

Folder 329

Diction, Anabasis Electronic, ca. 1995-1996.

Printout of Diction, an issue of TLT's e-publication, Anabasis Electronic. Issue includes texts by TLT, Jim Leftwich, Jake Berry, Stephen Ellis, and others. Folder also includes some

sheets of Anabasis stationary, layouts for a business card ("Tom Taylor, Painting..."), pc collage and letter from Malok (1996), and a 4-sheet printout text by TLT titled "The Song Remains the Same" (1996). Cf. also folders 329 and 333.

Folder 330

Diction Submissions, 1996.

Poems, texts, and correspondence mostly pertaining to TLT's Diction project. Includes material by or from Jim Leftwich, Vincent Ferrini, Jukka, TLT, John M. Bennett, Malok, and others. Includes 2 computer disks and other material. Cf. also folders 328 and 333.

Box 52

Folder 370

Texts and Correspondence, Late 1960's-1995.

Correspondence and/or poems from Jim Webster, Jim Leftwich (6 sheets unsigned visual poems with sponge-applied colored paint); "Ron"; "David"; Dan Raphael; and others, including 2 long unsigned letters re poetics, etc. TLT texts include "Passion Lies in Painting Outside the Lines" (3 drafts); "Tradu" [sic]; "Cosmic Poem"; "Visionary Education" (32 sheets, with orig. holog. editing); "Composition I"; "Favor"; and others, including several untitled poems. Also includes a published review of TLT's "The Texts of Anabasis (1968-69)" by Douglas Spangle; pc ts review of TLT's "Cosmic Poetics" by Paul Green; and other material.

Folder 373

Vincent Ferrini, TLT, Taxes, 1954-1997.

TLT's IRS tax forms and information for 1997; 2 sheets computer printouts of photos by TLT; chapbook by Jim Leftwich, John M. Bennett: 2 Folded Broadsides, 1997; group of orig. ts poems by Vincent [Ferrini] titled "In the Arriving", 8 sheets, 1954; group of pc ts poems by [Vincent Ferrini], 12 orig. sheets, 1973; 4 sheets orig. holog. poems by TLT; and other material.

Folder 376

Drawings, Art, Photos, Texts, 1995-1998.

Includes numerous pc and orig. drawings by TLT, many incorporating hands and/or texts; computer art printouts; and photos. Includes several orig. visual poems by Jim Leftwich, all incorporating orig. paint applied with hands or sponges

over pc text collage. Also includes a copy of TLT's chapbook Daily Logs; sheets of text by TLT; a 1997 brief but interesting article on TLT from the Chinook Observer, 1997; and other material.

Box 57

Folder 394

Poems, Texts, Correspondence Received, 1997.

Includes numerous prose texts and poems by TLT, computer printout sheets, and a draft of TLT's autobiography. One text has date of 1973 at foot. Includes correspondence from Vincent Ferrini, Richard Phipps, Jim Leftwich, Jessica Freeman, and others. Includes copy of House Organ, no. 17, 1997; and other material.

Box 58

Folder 407

Photos and Texts, 1995.

Box with several pc texts by TLT and others; some 1995 email from Susan Smith Nash, Jim Leftwich, and John Fowler; numerous mostly color (some b/w) photographs, many mounted on 8 1/2 X 11 sheets; and other material. Texts include "Empty Full of Known" by Jim Leftwich; "Brambu Drezi, Book One by Jake Berry (pc); "Babes in Arms" by Susan Smith Nash; and others. Texts by TLT include "Psychology, Language, and the History of Culture", and "Weeonk".

Box 59

Folder 412

Juxta, 5/6, 1997.

Camera-ready unbound pc copy of Juxta, no. 5/6, 1997, in a mailing envelope from Jim Leftwich, addressed to TLT.

Box 75

Folder 527

AE, 2.

Printout of AE, 2, or Anabasis Electronic Editions, The Journal , edited by TLT. Undated [1990's]. Includes work by Jim Leftwich, TLT, Chris Daniels, Dan Raphael, John Fowler, Jake Berry, and others.

Box 76

Folder 533

Jim Leftwich, MSS, ca. 1996.

21 leaves computer printout poems and visual poems by Leftwich, ca. 1996. Includes a stickynote from Leftwich.

Folder 534

Poems and Email, 1995-1996.

13 leaves computer printout poem, probably by TLT with a 1996 1-sheet email printout to Jake Berry; Nov. 1995 1-sheet email printout from Susan Smith Nash to TLT; 7 leaves pc translations of contemporary Chinese poems; printouts of 1995 emails to TLT from J. K. Dolven, Jim Leftwich, and Carl Lynden Peters, all discussing poetry and other matters.

Folder 535

Poems and Collaborations from Jim Leftwich, 1996.

Pinfeed computer printout of emails from Jim Leftwich to TLT including stages of a collaboration between them, texts on poetics by Leftwich, and Juxta/Electronic, no. 10.

Folder 536

Email Received, 1996.

Printouts of email from Chris Daniels (3 groups of poetry), Heather Thomas, Jim Leftwich (poems and texts on TLT's Daily Logs, and John M. Bennett's Blind on the Temple), Jake Berry, ts letter from Jess[jica Freeman], Chris Cheek, Dan Raphael, Alan Sondheim (5 sheets poetry), Sheila E., Murphy, Taz Delaney, Neeli Cherkovski (an interview conducted by Jack Foley), and others. Includes Sheila E. Murphy's electronic chapbook Between Pipelines, and Jim Leftwich's Mandala Damages - both from Jake Berry. Also includes computer printout draft of TLT's Visionary Education with some holographic editing;

Two email printouts of collaborative poems by Murphy and TLT, and one from Leftwich discussing poetics and belief.

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Thomas L. Taylor
A Guide and Inventory
Spec.Rare.cms.176

INTRODUCTION

THOMAS LOWE TAYLOR, 1938-2009, was a poet, photographer, and publisher whose unique and innovative work was highly regarded among his fellow poets and artists. This collection is a continuation of The Thomas L. Taylor Papers, Spec.rare.cms.97, where a more detailed introduction to his work may be found. This collection consists principally of photographs taken by Taylor. See below for a more detailed account of the organization and nature of the photographs. Further materials may be added in the future, as this guide is a work in progress.

Box 22

Folder 105

Chapbooks and Newspaper Clippings. Folder includes newspaper clippings, 1 regarding a reading by TLT, 2 regarding the demolition of an old farm house from 2005, and 1 magazine clipping. 4 chapbooks: Text Sculptures by Andrew Topel; Web of Deceit by John M. Bennett, Jim Leftwich, Thomas Taylor, and Andrew Topel; Top Meat by John M. Bennett; and Duramorph Bolus by Mark Sonnenfeld and Andrew Topel. Packet of small b/w sketches of hands inside a small folder. A CD-ROM titled Niacin Sun. Orange flier of artwork by John M. Bennett and Jesse Freeman. 3x5 negative of an artwork. Printed work with note reading: Cathy's Foto Jchmmeels Scrawlo 2004. 2 fliers regarding Mark Sonnenfeld and his work.

CD-ROM Blog Texts and Printed Matter.Folder includes email correspondence between TLT and John M. Bennett in 2008 regarding a performance. Multiple printed copies of TLT's Series. Manila envelope that contains correspondence from Jim Leftwich to John M. Bennett of a CD-ROM of TLT's Blog Texts recorded in 2007.

|||||

convention terron arx taki cab munch
dog-waggle of the fall tramps rep
of roasted butter, Syrx alarmed trap
evid teeth with emba suite intellige
coat once launched. recent goats
heretical gulf upsetting inner
spleen privately clamp tone on sat
gains official nonexistence into
self-over hyptarian bees
bewilderith tox blackboard
three February at beans ear
are the prince of mud.
style ages not even tubes
iterated tomb of the gut,
organization of podium status
when hubris combined underpinning
years as resides more thanatos than
threatening against thin barbarism.
statistic engaged in words
themselves therein world monster
goverments over suicide rusty and
dawn nouns coalition without assists
in response ended where playful
debate authors intervention choosing.

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spleen privately clamp tone on sat
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threatening against thin barbarism.

barbarism. dawn nouns coalition without assists
munch three February at beans ear
sat evid teeth with emba suite intellige
tubes self-over hyptarian bees
words of roasted butter, Syrx alarmed trap
than organization of podium status
underpinning in response ended where playful

thin goverments over suicide rusty and
against iterated tomb of the gut,
threatening coat once launched. recent goats
cab dog-waggle of the fall tramps rep
taki bewilderith tox blackboard
arx gains official nonexistence into
terron themselves therein world monster
convention debate authors intervention choosing.

on heretical gulf upsetting inner
even tone are the prince of mud.
style not clamp when hubris combined
privately years as resides more thanatos
ages spleen statistic engaged in

barbarism. dawn nouns coalition without assists
on heretical gulf upsetting inner
threatening coat once launched. recent goats
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munch three February at beans ear against
iterated tomb of the gut, terron themselves
therein world monster thin goverments over
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De Villo Sloan

August 20 · Edited

I usually don't promote mainstream, commercial, "official culture" (trashpo-sing as radavant), celebrity culture scams like this, but the scale of the installation should be noted, I think, by trashpoets and Kulters. Hell, we could do better than this w/ eyes closed and hands tied.

Dismaland isn't much different than a daily walk in my "neighborhood" looking for trash. Why would I need it to be a vacation?

My dream of the Elgin Mansion becoming an international shrine and museum is now expanded. I can see all of Elgin someday becoming a permanent Trashpo installation. People would go there to worship DK.

Why settle for temporary street and dumpster installations? Kulters can occupy, squat, claim the vast, often toxic, spaces left by collapsed economies and societies and various ecological disasters, abandoned schools, mental institutions, prisons.

DK once said DKult is "like living, only better." Looking at yet another artworld scam, Trashpo can be "like art, only better."

Welcome to Dismaland: A First Look Inside Banksy's New Art Exhibition Housed Inside a Dystopian...

WESTON-SUPER-MARE — Inside the walls of a derelict seaside swimming resort in Weston-super-Mare, UK, mysterious construction over the last...

THISISCOLOSSAL.COM

Like Comment

Share

Seen by 104

You, De Villo Sloan, John M. Bennett, Diane Keys and 6 others like this.

3 shares

Comments

Diane Keys That's really cool, but it doesn't see like they took it far enough to me. The Dkult Complex will be trashtopia, but not dystopian--post-apocalyptic, but not without hope. just like building after the plague in the Middle Ages, we will be able to re-create society as we sit fit
August 20 at 11:39am · Like · 2

De Villo Sloan Diane Keys - I don't think they took it far enough either. DKult is more about a way of living than art too. Dismaland is still trying to be art & to use a conventional framework.

There is some kind of gallery profit motive working as well, I suspect. I do admire the scale. I hope the Kulters scout for large spaces like this. I am very much wedded to this idea of Trashpo is "like art, only better."

August 20 at 11:52am · Like · 4

Mark Bloch I often promote mainstream, commercial, "official culture".

August 20 at 12:09pm · Like · 2

Eduardo Cardoso Banksy did better works back in the days. I see nothing special in this exhibition. Looks insipid.

August 20 at 12:26pm · Like · 2

Diane Keys i made a video today of the most perfect Dkult site. It would also be an awesome place to have an art exhibit, although think it is technically condemned.

August 20 at 5:20pm · Like

Diane Keys btw, the slogan is, "Dkult--it's like you are living, only better!"

August 20 at 5:20pm · Like

De Villo Sloan Trashpo, it's like art, only better.

August 20 at 6:21pm · Like · 1

De Villo Sloan And Dismaland should be Vizmaland - Sparkle Brown.

August 20 at 6:22pm · Like · 1

Diane Keys Trashpo makes EVERY day garbage day

August 20 at 6:55pm · Like · 2

Diane Keys And I want an all day pass at Vizmaland--the best ride is the Kangaroo Krawler!!

August 20 at 6:56pm · Like · 2

Wendy Rodgers Amazing!

August 20 at 7:00pm · Like

Stu Art Homs I'm glad we are brainstorming our way to my own (shared) vision.

August 20 at 7:03pm · Like

Mailart Res Except...he included a statue of Mailart Martha on a bench being mobbed by pigeons.

Yesterday at 5:58am · Like · 1

Mark Bloch Paul McCarthy did something like this with Snow White and the Seven Dwarfs in New York. It was quite a spectacle. HEY DEVILLO whats with the false dichotomy between mainstream, commercial, "official culture"-- celebrity culture and off stream, poverty conscious, unofficial, unknown bumpkin culture? It's a continuum. I say today's underground is tomorrow's Panmodern.

23 hrs · Like · 1

De Villo Sloan Mark Bloch: Always "the smartest guy in the room."

5 hrs · Like

Mark Bloch Not true. And the few times I may have ever been in my life, it didn't mean shit. I just love pop culture AND the sub modern.

2 hrs · Edited · Like

Mark Bloch Mark Bloch: Always says "good sub modern is tomorrow's panmodern."

2 hrs · Like · 1

Jim Leftwich next up, TRASHPO

De Villo Sloan But seriously Mark Bloch - give yourself some credit. You know a lot of stuff.

De Villo Sloan Jim, my only criticism of Mark Bloch's art cycle is that Trashpo is going nowhere. We're all on a sinking ship in that regard.

Jim Leftwich trashpo will be very fortunate if it is able to go nowhere. i am not optimistic. we may have to renounce it in order to save it (yes, it's a little like saving villages by destroying them). it may not be too early to say: NO SUCH THING AS TRASHPO.

De Villo Sloan Absolutely. I have been denying the existence of Trashpo for some time. It's totally contrived.

Jim Leftwich of course it is. it's all artifice, and even that is as thin as it can possibly be. it is neither more nor less than the cultivation of utter indifference as the desired response from an entirely imaginary audience.

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Mark Bloch I spent all afternoon at my job making little vizpo aphorisms I was planning to trot out over the next few weeks because I try to shy away from Faceglut™ and so I like to roll out art over time whenever possible. However I see now that all my claims that Trashpo is basically refried Cubism must be published immediately.

Jim Leftwich this is perfect. almost no one talks about cubist poetry these days.

Mark Bloch No not cubist poetry. Just cubism as in take your fuckin trash and glue it down and never Braque down when they say what you are doing isn't art.

Yesterday at 5:24pm · Like

Jim Leftwich but the "po" in "trashpo" refers to poetry. i have never said any of it was any kind of art.

Yesterday at 5:27pm · Edited · Like

Mark Bloch I always thought the po stood for police as in when they say what you are doing isn't art.

Yesterday at 5:28pm · Like

Mark Bloch Someone threw this away:

Key Ideas

Though Braque started out as a member of the Fauves, he began developing a Cubist style after meeting Pablo Picasso. While their paintings shared many similarities in palette, style and subject matter, Braque stated that unlike Picasso, his work was "devoid of iconological commentary," and was concerned purely with pictorial space and composition.

Braque sought balance and harmony in his compositions, especially through papier collés, a pasted paper collage technique that Picasso and Braque invented in 1912. Braque, however, took collage one-step further by gluing cut-up advertisements into his canvases. This foreshadowed modern art movements concerned with critiquing media, such as Pop art.

Braque stenciled letters onto paintings, blended pigments with sand, and copied wood grain and marble to achieve great levels of dimension in his paintings. His depictions of still lifes are so abstract that they border on becoming patterns that express an essence of the objects viewed rather than direct representations.

Yesterday at 5:29pm · Like

Jim Leftwich it's true, some visual poetry (vispo) is a kind of text/image collage.

Yesterday at 5:31pm · Like

Mark Bloch <https://meappropriatestyle.files.wordpress.com/.../braque...>

MEAPPROPRIATESTYLE.FILES.WORDPRESS.COM

Yesterday at 5:33pm · Unlike · 2

Jim Leftwich <http://www.bopsecrets.org/rexroth/essays/reverdy.htm>

The Cubist Poetry of Pierre Reverdy (Rexroth)

Kenneth Rexroth essay on Pierre Reverdy.

BOPSECRETS.ORG|BY KENNETH REXROTH

Yesterday at 5:34pm · Like · 1 · Remove Preview

De Villo Sloan Who cares what Kenneth Rexroth said?

Yesterday at 8:12pm · Like

Mark Bloch Kenneth Rexroth is kind of a legend of the poetry world. What's your beef with poor Kenny? I believe he was the MC at the Six Gallery in one of the great moments of the world of poetry in the 20th c. He was a big influence on Lawrence Ferlinghetti who remains one of my heroes. But anyway I will have to look into what he says in that text about Reverdy and Juan Gris. And let's see some Cubist poetry!

23 hrs · Unlike · 1

Mark Bloch what is Cubism in poetry? It is the conscious, deliberate dissociation and recombination of elements into a new artistic entity made self-sufficient by its rigorous architecture. This is quite different from the free association of the Surrealists.

22 hrs · Unlike · 1

Mark Bloch Walter Arensberg had the good sense to buy most of Duchamp's works and Rexroth accuses him of writing Cubist poetry...

9 hrs · Edited · Like

|||||

the whol egotis one lid ber want
into this and follows within
the page of the poem.

no writing is specifically
ostensibly tables
extensively the idea.

the final goat for vultures
is the book.

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steps, every day.

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American prose subsequent the
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11.16.2015

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11.17.2015

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Arundhati Roy: It isn't the lies they tell, it's the quality of the lies that becomes so humiliating. They've stopped caring about even that. It's all a play. Hiroshima and Nagasaki happen, there are hundreds of thousands of dead, and the curtain comes down, and that's the end of that. Then Korea happens. Vietnam happens, all that happened in Latin America happens. And every now and then, this curtain comes down and history begins anew. New moralities and new indignations are manufactured...in a disappeared history.
John Cusack: And a disappeared context.

Arundhati Roy: Our tragedy today is not just that millions of people who called themselves communist or socialist were physically liquidated in Vietnam, Indonesia, Iran, Iraq, Afghanistan, not just that China and Russia, after all that revolution, have become capitalist economies, not just that the working class has been ruined in the United States and its unions dismantled, not just that Greece has been brought to its knees, or that Cuba will soon be assimilated into the free market - it is also that the language of the Left, the discourse of the Left, has been marginalised and is sought to be eradicated. The debate - even though the protagonists on both sides betrayed everything they claimed to believe in - used to be about social justice, equality, liberty, and redistribution of wealth. All we seem to be left with now is paranoid gibberish about a War on Terror whose whole purpose is to expand the War, increase the Terror, and obfuscate the fact that the wars of today are not aberrations but systemic, logical exercises to preserve a

way of life whose delicate pleasures and exquisite comforts can only be delivered to the chosen few by a continuous, protracted war for hegemony - Lifestyle Wars.

JC: What is the meaning of charity as a political tool?

AR: It's an old joke, right? If you want to control somebody, support them. Or marry them.
(Laughter)

JC: Sugar daddy politics....

AR: Embrace the resistance, seize it, fund it.

JC: Domesticate it....

AR: Make it depend on you. Turn it into an art project or a product of some kind. The minute what you think of as radical becomes an institutionalised, funded operation, you're in some trouble. And it's cleverly done. It's not all bad...some are doing genuinely good work.

JC: Like the ACLU (American Civil Liberties Union)....

AR: They have money from the Ford Foundation, right? But they do excellent work. You can't fault people for the work they're doing, taken individually.

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absorption, lime mode page gash
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encyclopedia in unsolved architecture

|||||

(no subject)

Inbox

x

Jim Leftwich <jimleftwich@gmail.com>

Nov 14 (4 days ago)

to marco

hi Marco

are you in touch with Peter Schwenger?

i hear he is writing a book about asemic writing.

Marco Giovenale

Nov 14 (4 days ago)

to me

No, I must confess I don't know him, Jim!

Today I'm in Padua for a reading. When I'll be back home I'll look for infos on line. Thanks a lot!!!

Jim Leftwich <jimleftwich@gmail.com>

Nov 15 (3 days ago)

to Marco

i don't know him either.

i asked John Bennett too, and he doesn't know him.

i'm thinking of sending him some info

maybe some suggestions for some ongoing research...

Marco Giovenale

Nov 15 (3 days ago)

to me

Great idea, Jim. Absolutely!

Just let me know as things evolve.

:-) Marco

Jim Leftwich <jimleftwich@gmail.com>

Nov 15 (3 days ago)

to Marco
i just sent him the link to the
ONGOING RESEARCH in and around ASEMIC WRITING
step one...

he can have the theory without any input from me. not so, the history.

Jim Leftwich <jimleftwich@gmail.com>

Nov 16 (2 days ago)

to Marco

marco, can you add this pdf to the ongoing research box site?

thanks.

Attachments area

Preview attachment AsemicWritingResearchMaterialsOSUAvantWritingCollections.pdf

AsemicWritingResearchMaterialsOSUAvantWritingCollections.pdf

Marco Giovenale

Nov 16 (2 days ago)

to me

Yes, absolutely!

It's some days I'm working on my smartphone only. Can't get back to my desk. As soon as I am back I will upload the file :-)

Hugs!

Marco

Jim Leftwich <jimleftwich@gmail.com>

Nov 16 (2 days ago)

to Marco

thank you!

Marco Giovenale

Nov 16 (2 days ago)

to me

yay, just done!!

:)))

Jim Leftwich <jimleftwich@gmail.com>

Nov 16 (2 days ago)

to Marco

thanks, marco.

this is essential information for the early days of what became the asemic movement.

folks can ignore it if they want to, but i'm not going to help anyone ignore it.

Marco Giovenale

Nov 16 (2 days ago)

to me

absolutely, jim.

!!!!!!!!!!!!!!!!!!!!

Next

Inbox

x

Marco Giovenale

2:40 AM (12 hours ago)

to me

And... thanks to you, Jim.

Let's keep making collabs this way

!

Il giorno 08:38 Mer 18/Nov/2015 Marco Giovenale <mgiovenale@gmail.com> ha scritto:

>

> I hope I can do more

> soon!

>

> Best & best

> !

>

>

> Il giorno 08:07 Mer 18/Nov/2015 Jim Leftwich <jimleftwich@gmail.com> ha scritto:

>>

>> i love what you have done here -- thanks marco!

>>

>> On Tue, Nov 17, 2015 at 10:30 PM, Marco Giovenale <mgiovenale@gmail.com> wrote:

>>>

>>> dear jim,

>>> starting from thu. or wed., i'll publish two pieces each day.

>>> i like these works.

>>> you can see the whole bunch here:

>>>

<https://drive.google.com/folderview?id=0B7BNiUEKe13oRE5ZUVJwb3J5WUU&usp=sharing>

>>>

>>> i'm also going to publish some piece i didn't work on.

>>> let's stay in touch.

>>>

>>> hugs

>>> marco

>>>

Attachments area

Preview attachment folder for JIM

folder for JIM

Jim Leftwich <jimleftwich@gmail.com>

2:30 PM (13 minutes ago)

to Marco

yes, let's continue.

i will try to send you more works soon.

Marco Giovenale

2:33 PM (10 minutes ago)

to me

w u n d e r b a r

!!!!!!!!!!!!!!

||||||||||||||||||||||||||||||||||||||||

(no subject)

Jim Leftwich <jimleftwich@gmail.com>

Nov 13 (5 days ago)

to JOHN

john, has Peter Schwenger ever been in touch with you?
apparently he's writing a book on asemic writing.

John Bennett

Nov 13 (5 days ago)

to me

no, not that I recall -

thx for sharing those collection links

the OSU Library webpage has serious problems; supposedly they're starting to talk about fixing them. in the meantime, it's very hard for people to find stuff

john

|||||

ONGOING RESEARCH in and around ASEMIC WRITING

Jim Leftwich <jimleftwich@gmail.com>

Nov 15 (3 days ago)

to pschweng

<https://app.box.com/s/f18hm1rcp96mxqwb1byizvtne6b1egij>

|||||

|

Jim Leftwich

22 mins ·

LANGUAGE is HELL by Nico Vassilakis:

SCRIPTjr.nl | Language Is Hell

Literature's last frontiers.

SCRIPTJR.NL

LikeComment

Share

You and John M. Bennett like this.

1 share

Comments

Jim Leftwich "Vassilakis breaks with canonical forms of asemic writing by using recognizable Latin glyphs" -- this is actually where asemic writing started. the canonical forms came later. anyone who is genuinely interested in this should consult the avant writing archives at Ohio State.

Like · Reply · 1 · 18 mins

Jim Leftwich Rare Books and Manuscripts Library, The Ohio State University

Like · Reply · 17 mins

Jim Leftwich <https://app.box.com/.../f18hm1.../1/3940949445/43929502009/1>

Box | Simple Online Collaboration: Online File Storage, FTP Replacement, Team Workspaces

Collaboration tools adopted by over 50,000 companies globally. Box simplifies online file storage, replaces FTP and connects teams in online workspaces.

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Like · Reply · Remove Preview · 14 mins

m

Marton Koppany

Nov 9 (9 days ago)

to me

PS 2: "happy" is not necessarily better than "bitter", but my impression is that you both enjoyed your collab, and that feeling comes through.

PS 3: "It is about my situation": or rather it supports little everyday realizations of/in it - like all good works of art.

Marton Koppany

Nov 9 (9 days ago)

to me

Jim, hope what I wrote to you didn't sound nonsensical. My English is a mess. The core of the thing is that I liked the book a lot!!

Jim Leftwich <jimleftwich@gmail.com>

Nov 9 (9 days ago)

to Marton

hi Marton!

i am just now seeing your responses, and i appreciate them very much! i know exactly what you mean, and your perceptions seem very accurate to me. it is a very playful collection, and we both had fun doing it, and you are definitely right, it could be as easily 240 pages as 24.

it's great to see you mention Filliou in relation to this.

many thanks, Marton. i value your opinions.

all best,

jim

Marton Koppany

Nov 9 (9 days ago)

to me

Thanks for your response, Jim! And thank you again for sharing your work: with all its spontaneity, it reads as a well organized book indeed, with a poetic "story" kept in motion, and it is very close to my mind.

ALL the best,

Marton

|||||

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11.21.2015

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11.22.2015

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from Blake Butler, I Want It All To Be Kind of Shitty: An Interview with Johannes Göransson
Johannes Göransson: My feeling is that I want the text to function like a conduit of violence, an interaction, not a separate autonomous space. I don't want the text to be an authoritative description of a historical context. I don't want to be Charles Olson and folks like that – I don't want to be a documentor. I don't think of art as separate from the world, nature etc. Nor am I interested in art which claims to be part of the world; art that claims to not be art. I am interested in art that is invested in its own Art-ness – with all of its crass devices and costumes, all of its kitschy metaphors and pageantry, all of its infected toys. On the other hand I'm not interested in creating a kind of refined space of contemplative art either, I don't want art as an escape. I suppose in all of these what I object to is a kind of stability, a kind of space that art depicts or documents or provides. I'm more interested in art as violence, art as a haunting, as a spirit photograph, as what Aase Berg calls a "deformation zone" or what Joyelle has called "necropastoral."

|||||

Michael Boughn

Writing to Olson in 1950, early in their correspondence, Creeley said: "I get so sick of mags like PR, with piece after piece trying to finish themselves off, to fit an arbitrary form, never growing from the nerves of the man, always / – like the 4 Quartets – / adjusting / themselves." The question here is not so much about organic as about dynamic, where Emerson takes it, into

energy. The stake is the world, one that is “finished off” or one that encounters you as you encounter it open/ing to the formations open/ing to encounter.

This is not the world that Archambeau operates in. A sucker for sociology, he invokes Pierre Bourdieu to caricature Creeley's poetry as a "career" choice, proposing Creeley's anger as a manifestation of the "social aging of art:" ". . . a process in which one group – generally marginal, young, or both – seeks to discredit those who practice the art differently." Creeley's anger is reduced to competitive resentment. There was a reason that Charles Olson wrote that "sociology is shit," and this is a good example of it. Not that Archambeau is alone in this reductive endeavor. Even Michael Davidson, a fine poet who ought to know better, pulls out the sociology machine to make Creeley's anger at least partly the result of the "feminization of masculine space."

Anger as a product of sociology and/or psychology typifies the systematic materialism of modernity, a world without remainder explained through determining mechanical forces. It was not Creeley's world.

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Text from Werner Spies, introduction to "Max Ernst: A Retrospective"

"The scandals associated with the name of Max Ernst during the early post-war period have become legendary. They were sparked off by radical actions designed to épater les bourgeois to the utmost. Yet the artist's involvement in this type of activity was sporadic and temporary. He once explained why this was so during a visit he and I made in 1967 to the great Dada retrospective in Paris. Being a Dadaist by profession, he said, was a contradiction in terms. There was no such thing as an unchanging state of revolution. And to put the spirit of Dada on exhibition, he continued, was no more than a weak illustration, like trying to capture the violence of an explosion by presenting the shrapnel.

"Behind this rejection one could sense a realization that the deep and intense despair that had triggered off the first post-war works had been rendered harmless to the point of cuteness by the subsequent, reverential appreciation of Dada. The artistic character now so matter-of-factly attributed to these works was by no means intended by Max Ernst and the other members of the Dada groups. This is indicated by the revolutionary, self-destructive elements that occur in so many of Ernst's texts. Not only do they pillory and abuse established society, their hate is equally directed inwards, expressing itself in self-abasement and a radical renunciation of humanistic values and of belief in utopias. After a phase of extreme disillusionment which, as all

the texts in Bulletin D or die schammade indicate, could react to the destruction of war only by reviling and distorting established values all the more, there gradually emerged works in which the pendulum of destruction began to swing back. The radicality with which, in the course of a few months in 1919, Ernst demolished the institutional and definitional parameters of art both traditional and avant-garde was followed before the year was out by the building of the world of collage.

"The positive term 'building' is appropriate in this connection, although it may seem an extraordinary paradox. A few examples will serve to show what is meant. Max Ernst's rejection of art was given a stylistically determined form. The works that now emerged were structured by principles that governed the choice of materials and by constants that determined their use. From the beginning Ernst knew how to set limits on the infinite number of possibilities offered by existing materials and forms. When he invented this new working procedure based on quotation in 1920/21 he immediately recognized both its potential and the dangers it involved.

"The expressive possibilities of collage seem so simple that one is tempted to think that anyone could employ them to equal effect. Yet when one reviews the works of this early period - the printer's plate prints, say, those compositions made with the aid of old line blocks found in a printer's shop - it becomes obvious that Max Ernst's brilliant accomplishment consisted of having developed a syntax by which the employment of this found material could be controlled. For all their independence from traditional artistic techniques and the imitation of nature, it is surprising how much stylistic unity these works evince. Thanks to his stylistic syntax Ernst created recognizable links between the works, which form a coherent sequence. Criteria of choice and criteria of employment are everywhere in evidence. Indeed, the effect of every Max Ernst image depends largely on the fact that it sets its own limits. One might add, as a general principle, that the collages and frottages (and the painting and sculpture derived from these techniques) are so astonishingly effective because their creator succeeded in placing conscious restrictions on the arbitrariness and amorphousness to which such semi-automatic techniques all too easily lead. Ernst not only created individual, disparate works; more importantly, with the aid of variations and series, he simultaneously created the climate in which these works live and breathe.

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Peter Gleick, president of the Pacific Institute: “In some ways, the number 400 ppm is no different than 395 ppm or 390 ppm — it is just that we like watching our odometers turn over at even numbers with lots of zeros. But this feels far more important than pure symbolism. The truth is, when I was born, atmospheric CO2 levels were around 300 ppm. Today — maybe even this week — will be the last time anyone alive experiences a level below 400 ppm, and no one born in the coming century or even longer will ever see less than 400 ppm again. That is a deep, deep observation, with ramifications for our children and for every future generation.”

[illegible]

Graham Lock: Why did you give some of those paintings the same titles as the pieces of music?

Bill Dixon: I was working on auditing the tapes for the CDs, checking balances et cetera, and coincidentally I was sorting through my paintings. And I put them together. The only aesthetic liaison had to do with the fact that as I was hearing the music, certain paintings seemed to suggest themselves. But this was after the fact.

So it was a two-fold process. First, trying to get a selection of paintings that was representative of the total period. Okay, I did that. But if I were to have included them all, the booklet would have been much longer and much more expensive to produce. So then I selected some by that listening process and gave the music and the paintings the same titles. It was down to practical considerations and some accident, in terms of listening over to the music and shuffling the paintings.

It took the longest time to get the paintings in the right order, where if you look at one page, it greets the eye in a certain way, and the next page relieves it in a certain way. A sort of dovetailing. It took me months to do this: I can show you all my notebooks, all the mock-ups I made. I worked on Odyssey for five years altogether, trying to make it the best I could make it.

GL: Does this mean that the titles themselves are not very important to you?

BD: Not for some things. I always had a problem with titles. The only reason I started doing titles at all had to do with when I formed my publishing company and we needed titles in order to register the compositions. I would have had just Composition 1, 2, 3.

I think titles lead you too much into trying to relate the work to the title, and I think that's an unfair boundary to impose on people. We claim we want people to have all these experiences, all these responses to art: the title immediately cuts that off. If I say, this is Peter and the Wolf, people are stuck with that being Peter and the Wolf, no matter how hard they try to avoid it.

The thing I've tried to do with my titles, and most of them have been very literary (what I would call literary), I've tried to make my titles formally deal with the concept of that work. That goes for the titles on the recordings and the titles of the paintings. You don't find titles that are overtly political, for instance. When you name things for people, when you say this is a dedication to someone, that's different. When I've done that, it's because, when I was doing that work, I was really thinking of that person. Like on the Papyrus CDs, those pieces for Larry Neal, Allen Polite, Henry Dumas, N. H. Pritchard, Jeanne Phillips . . . for the longest time I've wanted to do something and dedicate it to the works of black writers.

I've been criticized for using Italian titles. The Italian titles have seemed more musical to me, in their sound, their euphony; and let's be practical, I've been studying Italian, so I might as well use it. [Laughs.] Also I have idiosyncrasies relating to spelling, say doubling up on letters,

'poem' as 'poemm.' That's for the visual. It looks different. I like that. Things have to look a certain way for me.

But if I was to do my work over again, why do I need titles? Having to have a title because the work has to be identified, I resent it, I really do.

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De Villo Sloan shared a link.

16 hrs ·

MinXus Mail Bag: Asemic Vispo by Marcela Peral (Rosario, Argentina)

Mail art by Marcela Peral (Rosario, Argentina) Marcela Peral is a visual poet and artist who is active in the Eternal Network. We are thrilled to have received this...

MINKRANCH.WORDPRESS.COM

LikeCommentShare

John M. Bennett, Diane Keys, Marco Giovenale and 17 others like this.

Comments

Pete Spence its art. only idiots would use the title Asemic here....really you people need go get a fucking education

Like · Reply · 15 hrs

Hide 11 Replies

De Villo Sloan Pete, I hope you can take some comfort in knowing I am getting more and more crap from people (I respect) for using the term "asemic." I've already retrenched to the compromise "asemic-vispo." Soon I won't be using the term at all.

Like · Reply · 15 hrs

Pete Spence well hell these people are either born yesterday or have refuted art history as useless...they plain piss me off with this stupid title

Like · Reply · 1 · 15 hrs · Edited

De Villo Sloan Marcela calls the work asemantic, but I will absorb the wrath of the "Top Dog" (Pete) for perpetuating the possible error in the blog title. I concede it is abstract art but do not abandon the possibility that "asemic" could be a relevant term.

Like · Reply · 1 · 15 hrs

Pete Spence maybe you need to go back and read Wittgenstein ...then either everything is asemantic or nothing

Unlike · Reply · 1 · 15 hrs · Edited

Jim Leftwich pretty much the conclusion i've come to... no such thing

Like · Reply · 1 · 12 hrs

Pete Spence i like the work you understand Mr Sloan...but work like this was done long before fools came up with the word Asemantic

Like · Reply · 1 · 12 hrs

Jim Leftwich i continue to advocate playing in the ruins (not that anyone pays any attention to what i advocate -- good thing for me -- advocating stuff is so much easier now)

Like · Reply · 2 · 12 hrs

Pete Spence somehow shortly i better send you some mail Jim...as you know i've been tinkering in the ruins for years

Unlike · Reply · 1 · 11 hrs

De Villo Sloan Pete Spence - I know people were doing this kind of work before the term "asemic" was applied. According to Jim Leftwich, the term first came into use in the 90s. People were writing Romantic poetry before the term Romantic was applied. So what? Remind me who started this whole disaster by using the term "asemic" in the first place? Was it Tim Gaze?

Like · Reply · 8 hrs

Pete Spence it was...he was visiting me and Cornelis trying to get us on side when he started this we told him to forget it...then what has he done sold an idea we warned him was deeply flawed

Like · Reply · 8 hrs

Pete Spence Mr Sloan re the Romantics you speak about above it is safe to say in music that the Romantic period started well before Mozart and the disaster called classicism that was a flat earth theory of music but there be a big difference between early romantic writers and the period romantic writers there is no philosophic difference in what they are attempting...the Asemantic people thrash about saying they are out past meanings gate and beyond art in some way...a total fucking delusion

Like · Reply · 8 hrs

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11.24.2015

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11.25.2015

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|||||

Wilheim Katastrof

3 hrs ·

Too bad you cant punch your boss in the face when they call you a dirty hippy.

LikeCommentShare

Jules Vasylenko, Sid Straley, Stewart Home and 6 others like this.

Comments

Jim Leftwich the dreaded H word... at most it means your boss recognizes that you don't think/live like he does, which is something you probably want him to recognize. you should shake his hand and invite him over for dinner.

Like · Reply · 2 · 3 hrs

Wilheim Katastrof I ignored the guy, because my initial reaction was anger. Interesting suggestion.

Like · Reply · 1 · 3 hrs

Jim Leftwich you should reinforce his perception that you're not like him. punching him in the face might demonstrate the opposite.

Like · Reply · 1 · 3 hrs

Wilheim Katastrof I see what you mean.

Like · Reply · 1 · 3 hrs

Wilhelm Katastrof They get off to pushing people's buttons. Ive met people like that before. Ignoring the guy is better than Ive reacted to this kind of behavior before. They want the chaos and anger.

Like · Reply · 1 · 3 hrs

Write a reply...

Wilheim Katastrof <https://youtu.be/lebbyCAU2YA>

Like · Reply · 3 hrs

Evan Damerow Link no does working g

Unlike · Reply · 1 · 3 hrs

Outro Son Kurşununuz you should reply with a pink fart. simultaneously performing "thanks" in c major.

Like · Reply · 2 · 3 hrs

Jim Leftwich exactly what i was thinking, write him an absurdist love poem and leave it on his desk

Like · Reply · 2 · 3 hrs

Outro Son Kurşununuz grin emoticon besides give him this as a gift.

Unlike · Reply · 2 · 3 hrs

Outro Son Kurşununuz hey boss bitch! i am a japanese edo period influenced post apocalyptic aggressive jazz performer, you really dont wanna fuck with me.

Unlike · Reply · 2 · 3 hrs

Write a reply...

De Villo Sloan That's why you'll soon be replaced by a robot.

Like · Reply · 1 hr

Wilheim Katastrof Not before being replaced by myself with a contract, less wages, and no benefits.

Like · Reply · 1 hr

Write a reply...

Stewart Home You can punch your boss in the face but you'll be out of a job and may face charges too.... But never say never....

Like · Reply · 1 hr

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